The
THOREAU SOCIETY
BULLETIN

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The Thoreau Society, Inc., is an informal gathering of students and admirers of Henry David Thoreau. Thomas Blanding, president; Eric Parkman Smith, Treas.; and Walter Harding, sec. Address communications to the secretary at 19 Oak St., Geneseo, N.Y. 14454. Dues: $20; students, $10; family, $35; benefactor, $100; life member, $500. Dues should be sent to the Thoreau Society, 156 Belknap St., Concord, Mass. 01742 where the Society sponsors the Thoreau Lyceum.

THE ANNUAL MEETING

The 1989 annual meeting of the Thoreau Society will be held on Saturday, July 15, in the First Parish Church in Concord, Mass. Coffee will be served in the vestry beginning at 9:00 A.M. The business meeting will start at 10:00 and will be followed by addresses by the president of the Society, Thomas Blanding, and Thoreau scholar, Bradley P. Dean, who will speak on "The Reception of Thoreau as a Lecturer." Saturday afternoon the Thoreau-Alcott House on Main Street will be opened to Thoreau Society members by the house's new owners, Dan and Susan Larson. In addition, Walter Harding will lead a walking tour of the Thoreau sites around Concord Center. There will also be a visit to an outdoor Thoreau locale still to be determined. At 4:00 Marcia Moss, will lead a tour of the Thoreau treasures at the Concord Free Public Library. The evening program will consist of a one-act play, "Realometers: A Word From Thoreau," by Charles Wilbert, previously performed at New Hampshire College and at Lincoln Center. A Friday evening program at the First Parish Church at 8:00 will feature a talk by Thomas Blanding about the Thoreau-Alcott House.

Luncheon will be served at the church on Saturday at noon and a buffet at the Thoreau Lyceum at 6:00 P.M. There will be a charge of $12.00 for each. Reservations must be made with the Thoreau Lyceum (156 Belknap St., Concord, MA 01742; tel. 508-369-5912) by Tuesday, July 11.

1-26-53

THOREAU BUILDS A ROAD, by, Dick O'Connor

From the minutes of the town meeting, Concord, Monday, April 2, 1849:

Article 9 - Voted to accept the report of the Selectmen upon this matter which was as follows:

"On the petition of John Thoreau & others, living on what is generally known as the Texas road, the Selectmen gave legal notice to all parties interested, and in compliance with the wishes of the petitioners have laid out as a town way the road above named, and have also continued it to & uniting with the town road leading past the house now occupied by Eben. Wilde and C.C. Hazewell. These two pieces of road thus laid out are indicated upon a plan accompanying this report and are upon said plan described as follows - A.B. is a road, originally laid out and given by David Loring, 50 feet wide & running on its northern boundary from the center of a post at the south western angle of John Thoreau's land N 88½° E 746 3/4 feet to the western rail of the Railroad.

B.C. is a continuation of the same, 38 feet wide, and coinciding with the former by its northern boundary - running on said boundary N 65 3/4° E 183½ feet to the point of intersection of the western boundary of the road from Main Street toward the depot, with the northern boundary of the road by Mr. Wilde's house continued.

These pieces of road were surveyed by Henry Thoreau on the 24th ult., the day they were laid out by the subscribers, and the descriptions above given and the plan referred to, are his, and are believed to be correct.

The only party which has claim to damages is the Fitchburg Railroad Company. It is presumed, as this corporation was not present by agent to oppose the laying out of this road, and as it has greatly encroached, without authority, upon the public highways in the town, that no damage will be demanded for land taken in laying out this road. It will be perceived, however, upon reference to the accompanying plan, that if this road is accepted, it will require a small part of the milk track, as it is called, to be discontinued, & the switch near the same to be removed a few feet, & some little additional planking to be laid between the rails. If arrangements are made with the Railroad Company to make these alterations, the expense will probably fall to the town, and the question arises whether the town should shift it upon the petitioners for the road or not. It would seem also to be the duty of the town, if they accept of our doings, to choose a committee to construct the road.

All of which is Respectfully submitted
F.R. Gourgas
Dan'l Clark
Richard Barrett
Selectmen of Concord"

April 2nd, 1849

It was also voted, that E.R. Hoar, Daniel Shattuck and Henry Thoreau be a committee to construct the road as laid out by the Selectmen and accepted by the town, no expense attendant thereon to be made chargeable to the petitioners for the road.[1]

At the northwest end of the way petitioned for and accepted was the Texas house, then residence of the Thoreau family.

David Loring, Concord pipe manufacturer, was promoter and agent for, and a Director of,

the Fitchburg Railroad Company. He developed this area around the depot

The road Thoreau surveyed and later constructed is the current Belknap Street, address of the Thoreau Lyceum. His plan seems to have disappeared.

Footnote [1] - on microlfilm - box 2, roll 5 of the Concord Town Records in the Special Collections of the Concord Free Public Library, Marcia Moss, Curator.

12-16-52

ADDITIONS TO THE THOREAU BIBLIOGRAPHY . . . WH

Adams, Stephen & Donald Ross Jr. REVISING MYTHOLOGIES: THE COMPOSITION OF THOREAU'S MAJOR WORKS. Charlottesville: Univ. of Va., 1988. 271pp. $27.50. Although a number of individual works by Thoreau have been so examined, this is the first comprehensive genetic study of Thoreau's major works. It demonstrates conclusively that Thoreau's best works were all produced by extensive revision over a period of time and argues that his best writing was done in the early 1850s. It claims that his best works are those which are most "mythologized." It also argues that Thoreau did not become a true Transcendentalist until the early 1850s and that his writings after 1854 do not show the inspiration and imagination of his peak period. It also demonstrates conclusively the dangers of overlooking the fact that most of Thoreau's works were written over a long period of time and thus do not necessarily reflect his opinions of the time they were published. It is a stimulating book which gives us some real insights into the ways Thoreau's mind worked.

Bresnick, George H. "Ralph Waldo Emerson in Madison, Wisconsin." WISCONSIN ACADEMY REVIEW. Dec. 1988. pp. 12-20. Identifies the Rev. Walter R. Brooks of Madison University as the one Emerson once proposed to edit Thoreau's journal.

Cameron, Kenneth Walter. "Channing's Early Review of A WEEK--A Reply to Ripley's in THE TRIBUNE." AMERICAN RENAISSANCE LITERARY REPORT: AN ANNUAL, 1988 [ARLR],2, 146.

-----. "Channing's Writing Assignments at Harvard for...Thoreau...and Others." ARLR, 2 (1988), 74-115.

-----. "Characteristic Discussions on Literature and Life at the Concord School [of Philosophy]. ARLR, 2 (1988), 235-58.

-----. CONCORD LITERARY RENAISSANCE. Hartford: Transcendental Books, 1988. 266pp. Another collection of newspaper and magazine clippings from over the last 150 years, centered on Thoreau and his friends, many of them long-forgotten. A wealth of interesting odds and ends. $35.

-----. "Reports of Alcott's Conversations, Talks and Lectures--A Preliminary Gathering." ARLR, 2 (1988), 258-335. Scattered reminiscences of Thoreau included.

-----. "A Supplementary Index for Borst's HENRY DAVID THOREAU: A REFERENCE GUIDE." ARLR, 2 (1988), 122-29.

-----. "Thoreau and Canadian Boat Songs," ARLR, 2 (1988), 69-73.

-----."Thoreau as Remembered at the Concord School and an Index," ARLR, 2 (1988),44-66.

-----. "Thoreau Invited to Write John Brown's Life." ARLR, 2 (1988), 223.

-----. "Thoreau's Classmate, Amos Perry, Recalls Their Harvard Years." ARLR, 2 (1988), 226-7.

-----. "Toward a Thoreau Tertiary Bibliography (1835-1899)--Supplement to Borst." ARLR, 2 (1988), 129-45.

-----. "An Ungathered Thoreau Poem Deserving Study." ARLR, 2 (1988), 39-42.

-----. "Writings about Thoreau (1835-1899)--Notes on the Secondary Bibliography." ARLR, 2 (1988), 119-22.

Cavell, Stanley. "Portions" in James Barbour & Thomas Quirk, eds. ROMANTICISM: CRITICAL ESSAYS IN AMERICAN LITERATURE. New York: Garland, 1986, pp. 125-44.

Franke, Robert. "Loren Eiseley and the Transcendentalist Tradition," MOSAIC, 20 (Summer, 1987), 15-22.

Gibbons, Felton & Deborah Strom. NEIGHBORS TO THE BIRDS: A HISTORY OF BIRD-WATCHING IN AMERICA. New York: Norton, 1988. Thoreau, 221-6, 326-8, et passim. Is it true, as they suggest (p. 325) that Thoreau was perhaps one of the earliest persons to purchase a telescope for bird-watching?

Gilmore, Michael, "WALDEN and the Curse of Trade," in Sacvan Bercovitch & Myra Jehlen, ed. IDEOLOGY AND CLASSIC AMERICAN LITERATURE. New York: Cambridge, 1986.

Golemba, Henry. "Unreading Thoreau," AMERICAN LITERATURE, 60 (Oct.1988), 385-401. Thoreau's use of language.

Guardia, Lilly. "Mito y Tiempo en WALDEN y Los Pasos Perdidos," KANINA, 4 (Jan. 1980) , 93-5.

Harding, Walter. THE DAYS OF HENRY THOREAU Portions trans. into Japanese by Koh Kasegawa, SHI TO SAMBUN, 44-5 (Dec. 1988), 189-98, 5-15).

Hawthorne, Sophia. "With Hawthorne in Wartime Concord: Sophia Hawthorne's 1862 Diary." edited by Thomas Woodson, et al. STUDIES IN THE AMERICAN RENAISSANCE, 1988, 281-359. With glimpses of Thoreau.

Hirotsugu, Inoue. "A Stylistic Study of WALDEN," STUDIES IN STYLISTICS, 35 (Nov. 1988), 65-83. Text in Japanese with abstract in English.

Hochfield, George. "Anti-Thoreau," SEWANEE REVIEW, 96 (Summer, 1988), 433-43. One of the strongest deninciations of Thoreau's philosophy ever written!

Hoagland, Edward. "In Praise of John Muir," ANTAEUS, 57 (Autumn, 1986), 45-56. Muir contrasted with Thoreau.

Kappeler, Richard. "The Walden Tool Box of Henry David Thoreau," CHRONICLE OF THE EARLY AMERICAN INDUSTRIES ASSOC.,

41 (Dec. 1988), 67-9. A unique discussion of what tools Thoreau might have used to build his cabin.

Kateb, George. "Thinking about Human Extinction," RARITAN, 6 (Winter, 1987), 1-22.

Kazin, Alfred. A WRITER'S AMERICA. New York: Knopf, 1988. Comments on WALDEN, pp. 57-62, et passim.

LaBastille, Anne. "A Copycat Walden" in Kate Winter. THE WOMAN IN THE MOUNTAIN. Albany: SUNY Press, 1989, pp. 87-94. Account of her attempt to imitate Thoreau in an Adirondack cabin, in an anthology of women writers about the Adirondacks which contains many references to Thoreau.

Lyon, Thomas. THIS INCOMPERABLE LANDE: A BOOK OF AMERICAN NATURE WRITING. Boston: Houghton Mifflin, 1989, 495pp. The finest such anthology we have ever seen. Includes the text of Thoreau's "Walking" and a long section of his journal. With an extensive history of nature writing in America and an extensive annotated bibliography.

McClurg, Jocelyn. "Take a Literary Journey through Thoreau Country," CINCINNATI ENQUIRER. Oct. 1988. Also syndicated in other newspapers.

Meltzer, Milton. STARTING FROM HOME: A WRITER'S BEGINNINGS. New York: Viking, 1988. Pp. 80-2. On Meltzer's interest in Thoreau.

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-----. "On A WEEK ON THE CONCORD AND MERRIMAKC RIVERS," BULLETIN OF DAITO BUNKA UNIVERSITY, 21 (1983), 1-16. Text in Japanese.

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Saperstein, J. "Thoreau's WALDEN," EXPLICATOR, 46 (Summer, 1988), 17-8. On Thoreau's use of the vocabulary of photography.

Saunders, Judith P. "A Different Angle: Thoreau and the Problem of Perspective," MASS. STUDIES IN ENGLISH, 10 (Spring, 1986), 184-96.

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Stern, Philip Van Doren. HENRY DAVID THOREAU: WRITER AND REBEL. Trans. into Japanese by Katsumi Kamioka. Tokyo: Kaibusha, 1989.210pp.

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-----. The Same. Review: CONSERVATIONIST

March, 1989.

-----. THE MAINE WOODS. Trans. into Japanese by Takeshi Oide. Tokyo: Tojusha, 1988. 255pp. Illustrated with charming drawings:

-----. "Reflections on a Child's Water Wheel," MISSOURI REVIEW, 10 (1987), 97-101. A lovely little hitherto unpublished essay.

-----. VALDEN: O GRADJANSKOJ NEPOSLUSNOSTI. Trans. into Serbo-Croation by Zora Minderovic. Beograd: Srpska knjizevna zadruga, 1981. xxiii, 328pp. Includes WALDEN and "Civil Disobedience."

-----. WALDEN. Edited by Toru Okamoto with notes. Tokyo: Kaidunsha, 1988. 159pp.

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Vecchio, Kathy. "The Littleton Giant: Thoreau's Worthy Acquaintance." CONCORD JOURNAL. Oct. 13, 1988.

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12-2-52

I DISCOVER THOREAU, by Barry Kritzberg

(Editor's Note: With this essay we initiate what we hope will be a continuing series on how our members first discovered Thoreau. We would welcome further such brief statements)

It was not the depth of Thoreau's philosophy, nor was it the beauty of his prose which first attracted me to Walden. What caught my eye, instead, was a drawing reproduced on the cover of a dusty old paperback.

I was thirteen years old and on my way to the public library to get another arm-load of adventure stories. I paused at a junk store along the way to inspect a stack of books marked "five cents each."

Some I had read and some I didn't want to read, but the cover of one caught my fancy. It showed a man serenely leaning against a tree with--what my adolescent imagination immediately assumed to be-- a fishing pole. There was a body of water in the background and I leaped to the conclusion that the book must be about fishing.

I opened the book and read something about a pond I had never heard of before. It didn't matter, however, for as soon as I learned that the author had spent two years at the pond, I was convinced that I had yet another good fishing yarn to while away the time.

"What a great idea," I thought as I paid my nickel, "two years to do nothing but fish!"

I forget all about the library and headed for the nearest park bench to devour that old, but obviously wonderful fishing tale. The book, I quickly discovered, was not really about fishing. But I read on and on, late into the afternoon, for there was something strangely compelling about this tale. I doubt that I could have said why I found it so, but I intuitively sensed that this was a very different order of writing than what was found in Outdoor Life and Sports Afield.

I read some passages over and over again, underlining those that I wanted to find in the future (even though I knew my father would be horrified at such sacrilegious desecration of a book). I didn't realize it at the time, of course, but that battered, five cent paperback edition of Walden marked my intellectual awakening.

That particular edition of Walden, has alas, disappeared, but I still cherish several dog-eared, underscored editions of Henry Thoreau's writings which I return to again and again.

9-30-52

A PHSYIOLOGICAL TEST FOR TRANSCENDENTALISM, by Raymond P. Tripp, Jr.

Questions have in recent years been raised about the nature and degree of Thoreau's transcendentalism, and whether or not Emily Dickinson is a transcendentalist at all. Some of these theoretical questions might be answered by a return to the texts and careful comparison of the many "same things" Thoreau and Dickinson have to say about nature and its inhabitants, such as birds and their singing.

In his journal entry for February 20, 1857,

for example, Thoreau discusses the subjectivity of perception involved in hearing birds sing:

> What is the relation between a bird and the ear that appreciates its melody, to whom, perchance, it is more charming and significant than to any else? Certainly they are intimately related, and the one was made for the other. It is a natural fact. If I were to discover that a certain kind of stone by the pond-shore was affected, say partially disintegrated, by a particular natural sound, as of a bird or insect, I see that one could not be completely described without describing the other. I am that rock by the pond-side (Journal, vol.9,274-75).

Clearly, some have a better "inner ear" than others for the interrelation "between a bird and the ear that appreciates its melody."

In "To hear an Oriole sing" (526) Dickinson raises the same question and offers a surprisingly similar answer (printed without stanzas):

> To hear an Oriole sing
> May be a common thing--
> Or only a divine.
> It is not of the Bird
> Who sings the same, unheard,
> As unto Crowd --
> The Fashion of the Ear
> Attireth that it hear
> In Dun, of fair --
> So whether it be Rune,
> Or whether it be none
> Is of within.
> The 'Tune is in the Tree --'
> The Skeptic -- showeth me --
> 'No Sir! In Thee!'

In other words, to hear an oriole sing is two things. A "common thing" to the "Crowd" of "Dun" physical ears which cannot hear the "Rune" in the "Tune" (and mishear "Tune" as "none"), and "only a divine," uncommon thing to the ear which can "attire" the song in "fair" transcendental clothing.

Characteristically, the idea which Thoreau presents in clear philosophical prose Dickinson dresses in the sheerest verse. Although each may investigate an idea differently, a common pattern of insight remains, as here in the necessary subjectivity of spiritual rapport. Thoreau needles us many times over with pointed thoughts like, "The universe constantly and obediently answers to our conceptions" (87). Consequently, "Birds do not sing in caves..." (25), nor as Dickinson puts it in "The Skeptic" "Crowd" who hear only with physical ears. In journal and poem the real song requires transcendental physiology.

As far as the hearing of birds goes, then, Thoreau and his poetic counterpart are unquestionably transcendental -- only those can hear who have ears to hear. More such comparisons of particular points of agreement between Thoreau and Dickinson would shed needed light on the nature and degree of their transcendentalism.

Works Cited

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9-5-52

EMERSON-ALCOTT PROGRAMS

To honor the friendships of Thoreau with the Alcotts and Emersons. the Center for American Studies at Concord invites members and friends attending the annual meeting of the Thoreau Society to a day of special programs on Sunday, July 16. Using Concord as a "village university," participants will be taken through vital phases of Emerson's life. We will start in the early morning at Emerson's ancestral home, the Old Manse, and will continue to the church, the Emerson house, the Concord School of Philosophy, and the author's grave. There will also be a performance of Charles Ives's "Concord Sonata." There will be presentations about Emerson's life at each location, followed by discussions.

On Monday, July 17, the staff of the Orchard House invites Thoreau Society members to a day of special programs at the Alcott home and School of Philosophy. Sessions will include: "Bronson Alcott: Landscape Architect," "Louisa Alcott: The Union Hospital and 'Thoreau's Flute,'" and an evening of parlor entertainments--Alcott style.

8-31-52

OUR LIBRARY by Dick O'Connor

We take pride in one of the Thoreau Society's greatest resources: the Lyceum library. The curator has long been committed to building and maintaining an excellent study facility and, since 1966, the library has grown, through purchases and donations, to 1242 volumes. It is open during regular Lyceum hours to Society members and their friends, and to visitors and qualified students.

For those who have never used our library a short description is in order.

One wall is devoted to Thoreau, containing various editions of his writings, critical and interpretive works(including the hard-to-find volumes by Seybold, Christy, Stoller, and Cook), and biographies and biographical sketches(34 of them, children's books included). Twenty of Kenneth Cameron's special publications highlight these shelves.

On the wall facing are books by and about Thoreau's associates- the Emersons, Alcotts, Hoars,Hawthornes, Curtises, Channing, Fuller, Peabody, Brown, Garrison, Greeley, Parker, Ripley, Conway, Very, Whitman, Brownson, Fields, Hecker, Higginson,

and Sanborn.

There are sections on transcendentalism(including the complete 1961 reprint of The Dial magazine), the American literary renaissance(including a set of Studies In the American Renaissance, edited by Society member Joel Myerson),utopian communities, Concord history(we have the Concord Social Circle Memoirs), New England travelogues, natural history and nature writing(strong in the works of Burroughs and Edwin Way Teale), and philosophical, social, and economic studies.

The rare book closet contains all the 19th and early 20th century books about Thoreau, and rare, collector's, and illustrated editions of his writings, as well as works of Fuller, Channing, Alcott, Sanborn, etc, in their original editions. A member of the Lyceum staff is always available to remove individual volumes for study, upon request. Also kept in this closet are historic photographs by Gleason, Hosmer, and others.

New publications are purchased as they are issued, keeping us up to date. And we keep looking for those elusive out-of-print volumes that will complete our collections.

Dissertations- almost 100 of them - on Thoreau's life and works occupy a special place. Here will be found, for instance, Raymond Gozzi's 1957 psychological study, and Society President Thomas Blanding's 1970 Text Of Thoreau's Fragmentary Journals Of the 1840s. Scholars have sent copies of their theses, and about ten years ago we bought 68 reprints from University Microfilms of Ann Arbor.

Periodicals include complete runs of the Thoreau Society Bulletin, the Concord Saunterer, and the Thoreau Journal Quarterly. We also have the Emerson Society Quarterly, American Transcendental Quarterly and the Modern Language Association(PMLA) and American Literature publications. A file cabinet is filled with newspaper and magazine clippings, pamphlets, programs, and other pertinent information painstakingly collected over the years. It overflows into several scrapbooks of additional items, some from the mid 1800s.

The library is housed at the Lyceum in Concord, in three rooms on the second floor. The materials do not circulate, but are consulted on the premises. The building is in a quiet suburban neighborhood. Our reading room is bright and cheery. Three large windows bring in much natural light and give the room an openness. The walls are hung with Thoreau surveys and pictures of his friends. Squirrels scamper above on the roof. These factors combine to create an ideal atmosphere for study.

There is much to entertain the more casual reader as well. Have you ever examined Sanborn's notorious 1909 "bibliophile" edition of Walden? Have you seen how several editors 'improved' A Week? Have you taken Margaret Sidney's amusing tour of Concord's highways and byways? Have you looked at Forbush's Birds Of Massachusetts? Do you know Macgregor Jenkins' recollections of his friend and neighbor Emily Dickinson? You will find them here.

Have you wondered what Ellery Channing's journal was like? Enjoyed Sato's Puns In Walden? Learned of the Life Of Lidian Jackson Emerson by her daughter Ellen? They are here too.

You are apt to meet a high school student gathering facts for an English paper, a professor on leave writing a book, and visitors from anywhere in the world browsing. The Lyceum staff constantly resorts to the library in filling the many requests we receive for information. Society members meet and new friendships result. Thoreau enthusiasts being what they are, the library has been the scene of many interesting conversations and lively debates.

Thoreau on music? Bronson Alcott on Emerson? Walter Harding on Sophia Ford? Henry Miller on Civil Disobedience? They are here.

Our society has one of the finest, and the most accessible, of Thoreau libraries. We invite you to visit, use it, and see for yourself.

8-24-52

HENRY THOREAU AND FREDERIC CHURCH: CONFRONTING THE MONUMENTAL SUBLIMITY OF THE AMERICAN WILDERNESS by Kevin Radaker [Abstract of a paper read at the Thoreau Society-Modern Language Association meeting in New Orleans, December 29, 1988]

During the last decade, several art historians and literary critics have considered the similarities between Thoreau's landscape descriptions and the style of landscape painting in mid-nineteenth-century America that has come to be called luminism. These scholars are certainly correct in finding luminist-like landscapes in Thoreau's A Week and Walden, but the complexity of Thoreau's vision of nature is not to be realized through the luminist vision only. In fact, Thoreau's "Ktaadn," written while he was working on A Week and Walden, shows that he could focus on the monumental size and radical materiality of the American wilderness in much the same spirit as did Frederic Church, the quintessential painter of the sublime in nineteenth-century America.

Three of Church's paintings of the North American wilderness--Ktaadn (1853), Sunset (1856), and Twilight in the Wilderness (1860) --demonstrate how his art answered to the spirit of manifest destiny that characterized the middle decades of the nineteenth century and, at the same time, captured the cosmic and transcendent dimensions of the vast, untamed wilderness awaiting man throughout the western hemisphere. In many ways, Thoreau's "Ktaadn" anticipates the nationalistic-transcendent-cosmic landscapes of Church. Thoreau's response to the "primeval,

untamed and forever untameable Nature" at and near the summit of Mount Katahdin in northern Maine dwells on the cosmic forces of nature and, at the same time, presents it as a place worthy of reverence and awe. And finally, the concluding paragraphs of "Ktaadn" lend an aspect of cultural nationalism to Thoreau's view of nature by reminding his readers that the Maine wilderness is also a sign of America's rich potential--economically, morally, and spiritually.
-- Anderson University

8-2-52

THOREAU AND NINETEENTH CENTURY AMERICAN LANDSCAPE PAINTING by Richard J. Schneider [Abstract of a paper read at the Thoreau Society-Modern Language Association meeting in New Orleans, December 29, 1988]

In recent years the writing of Thoreau, along with Emerson, has come to be viewed by both art historians and literary critics as a counterpart of luminist landscape painting. However, such comparisons, while accurately calling attention to the essentially pictorial quality of much of Thoreau's writings, are only partial. Thoreau's knowledge of the visual arts and his use of their methods in his writing encompasses not only luminism but other of the approaches to nature taken by a variety of landscape painters of the nineteenth century. This paper presents a brief overview of what Thoreau did indeed know about the visual arts and draws parallels between Thoreau's writing and the Hudson River painters, the luminists, and the American "impressionists." Such comparisons suggest that Thoreau's vision of the American landscape is more comprehensive in its goals and methods than that of any other American visual or literary artist of the nineteenth century.
--Wartburg College

7-28-52

We are indebted to the following for information sent in: T.Blanding, W.Bly, J.Clymer,M.Ferguson,J.Flanigan,R.Galvin, D.Hannan,E.Jacobson,K.Kasegawa,B.Kritzberg,M.Manning,A.McGrath,W.Mott,R.O'Connor,P.Quick,R.Richardson,G.Ryan,H.Siegelaub,B.Smith,F.Wagner,L.Walker, and S.Yoos. Please keep the secretary informed of items he has missed and new ones as they appear.

7-18-52

RECENT EVENTS AT WALDEN . . .

Two Quincy, Massachusetts, High School students, Chris Ford and Alex Mann, have been so disturbed by the plans to build an office park near Walden that they have organized Students for the Protection of Walden Pond and are circularizing all the high schools of Massachusetts. More power to them!

According to the January, 1989, issue of ENVIRONMENTAL OUTLOOK, issued by the Massachusetts Secretary of Environmental Affairs, the state has ordered a full review of the office park project.

The Walden Pond State Reservation, in the Winter, 1989, issue of THE CLASSROOM CONSERVATIONIST, has extended a special invitation to the schools of the area to take tours of the pond.

According to the CONCORD JOURNAL of Feb. 16, 1989, Boston Properties, the real estate firm that wishes to build the office park near the pond is appealing the state's recent decision to require a full review of their proposal.

The Walden Pond State Reservation has recently issued a new, very effective and well illustrated brochure for visitors to the pond.

not

7-16-52

THOREAU IN THE POETS' CORNER . . .

The Cathedral of St. John the Divine (Anglican) in New York City a few years ago established a Poets' Corner to honor great American writers. Candidates for the honor are selected by a committee of current American writers. Last summer Thoreau and Henry James were chosen to be honored and on October 23, 1988 they were inducted. At the ceremonies Daniel Hoffman read selections from Thoreau's Journal and from his poetry, and Annie Dillard read selections from "The Ponds" chapter of Walden. There was then a procession to the Poets' Corner where holy water was sprinkled on a stone in the pavementwhich was inscribed with Thoreau's name and the quotation from Walden, "Be it life or death, we crave only reality."

7-9-52

NOTES AND QUERIES . . .

Can anyone tell us where in Thoreau he says, "A grain of sand has many facets and each is different from any other"?

In answer to the query in the Summer, 1988 bulletin, Linda Walker points out that some similar lines about a partridge may be found in the "Brute Neighbors" chapter of Walden.

We missed noting that in 1987 the Canadian Broadcasting Company produced a superb radio script by Paul Kennedy entitled "The Four Seasons of Henry David Thoreau." It has been frequently replayed since then and we understand that the script may be purchased from the company.

A gentleman by the name of Moral Quest has recently been performing a one-man theater piece on Thoreau in Hawaii and is planning a tour of mainland states.

One of the best ways to help the Thoreau Society is to bring in a new member.

Try it.

Necrology: James G. Vickers of Mountain Home, Tenn., who for many years contributed items regularly for the bulletin.

E.K.Janardhan, Post Edathara, Palghat, Kerala, India 678611, is a devoted reader of Thoreau and would be interested in corresponding with American Thoreauvians.

According to Curt Meine (ALDO LEOPOLD: HIS LIFE AND WORK, Univ. of Wisc.Press, 1988, p. 128, an early Thoreau enthusiast who later became one of our outstanding conservationists, was given a complete set of Thoreau's JOURNAL as a wedding present by his mother. We wonder what the bride thought of that?

According to John Burroughs (RIVERBY, Boston, 1904, p. 117), a woman once wrote him, "Speaking of Thoreau, I am willing to allow most that is said in his praise, but I do not like him, all the same. Do you know I feel that he was not altogether human. There is something uncanny about him. I guess that, instead of having a human soul, his body was inhabited by some sylvan diety that flourished in Grecian times; he seemed out of place among human beings."

The WALL STREET JOURNAL on Thoreau's birthday, July 12, 1988, featured an advertisement we didn't appreciate, which suggested, "Celebrate the birth of Henry David Thoreau. Drive a Range Rover through a pond."

The CONCORD JOURNAL for July 28, 1988 printed an article on the use of mounted horses for supervision by the police of the Walden Pond reservation.

The Concord Museum has recently acquired two samplers worked by Elizabeth and Ann Orrok, aunts of Thoreau's grandmother Jane Burns Thoreau in the 18th century and two needlework mourning pictures, one signed by Thoreau's mother, Cynthia Dunbar, and the other, unsigned, dedicated to Thoreau's grandmother, Jane Burns Thoreau. All four pieces are depicted in the Fall, 1988 issue of the CONCORD MUSEUM NEWSLETTER.

The Hume-Fogg High School in Nashville, Tenn., each year conducts a "Thoreau Day' for its junior class including hiking, photographing, and writing at a local nature preserve.

The newly decorated subway station at Harvard Square in Cambridge, Mass., in a mural honoring Harvard authors includes a reproduction of a recent title-page of WALDEN.

COLLECTORS' CORNER: Vol. 37 of BOOKMAN'S PRICE INDEX lists the following prices for recent sales of Thoreau books: CAPE COD, ist, $500; CAPE COD, Amelia Watson ed., $125; EXCURSIONS, ist, $350, $300, and $350; MAINE WOODS, ist, $130, $225, $175; MEN OF CONCORD, $200; WALDEN, Limited Editions Club, $250; WALDEN, BIbliophile Edition, $650; and A WEEK, 1st, $6000. Goodspeed's Book Shop in Boston is offering a 2-page Thoreau manuscript entitled "Sunset" for sale. Kenneth Rendell of Newton, Mass., is offering the manuscript of Thoreau's 4-page letter of April 3, 1850 to H.G.O.Blake for sale at $17,500 and a one-page manuscript of "Life without Principle" for $4500.

THE GOOD BOOK, a murder mystery by David Thoreau has recently been published by Pocket Books. He is, we understand, a distant relative of our HDT. He has also published three other murder mysteries: CITY AT BAY, THE SATANIC CONDITION, and DYNASTY OF POWER.

According to John McCormick, in GEORGE SANTAYANA (Knopf, 1987, pp. 332-3), Santayana had Thoreau in mind when he created the character Oliver in his novel THE LAST PURITAN.

Eric Kraft in HERB 'N' LORNA (New York: Crown, 1988), an hilariously salacious piece of fluff, includes a brief interlude on Frederick Tudor's ventures into the ice trade on Walden Pond.

According to Millicent Bell's MARQUAND, J.P.Marquand gave to Houghton Library at Harvard a copy of WALDEN inscribed to Margaret Fuller by Thoreau (p. 482).

The DICTIONARY OF WOMEN ARTISTS (Boston: G.K.Hall, 1985) lists Sofia [sic] Thoreau as an "amateur artist. Youngest sister of Henry David Thoreau, whose portrait she painted in 1839."

Rita Mae Brown, in STARTING FROM SCRATCH (New York: Bantam, 1988, p. 234) says of WALDEN, "Overrated and overindulged. One has to read him to try to grasp the phenomenon, particularly as it affected Americans in the late 1960's."

A note-pad headed "our life is frittered away by detail...Simplify, simplify--Thoreau" is available from the Shaker Seed Box Co., 6656 Chestnut St., Mariemont, O. 45227.

In a book of meditations for each day of the year, DAYS OF HEALING, DAYS OF JOY (New York: Harper & Row, 1987), Thoreau is quoted three times.

THOREAU CHINA by Raymond Borst

Ninety-two years ago a novel way of remembering Henry David Thoreau was created in the form of a cup and saucer. The saucer has two sprigs of evergreen in blue with a blue line around the outer edge and a blue line around where the cup sits. The cup, just above a demi-tasse, also has two sprigs of evergreen one of which encircles a small building with an evergreen background. Underneath this picture are the words "Thoreau's Hut at Walden." The bottom of the cup bears the marking in a rectangular frame "Copyright 1896 by Edith A. Buck" underneath which is what appears to be crossed golf clubs or smoking pipes (for Thoreau?), then a "D" and "Germany." There is a blue line around the bottom edge of the cup, a blue line just inside the edge of the cup and one also outside on the top edge. Nothing is known about how many were made or their distribution. Do any readers have any further information about them? I have one in my collection.